



## Tourism Development Basis in Traditional Village of Kuta



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### Article history:

Received: 4 June 2016

Revised: 10 July 2016

Approved: 14 August 2016

Published: 1 September 2016

### Keywords:

*Krama;*

*Culture Capital;*

*Culture Tourism;*

*Tourism Development;*

*Traditional Village of Kuta;*

### Abstract

Tourism in the Kuta District, located in southern Bali, Indonesia, is a phenomenal global commercial sector that continues to be the largest contributor to Indonesia's tourism industry, and thereby also contributes to the overall gross national product (GNP) in Indonesia. Kuta's world-renowned tourist destination has its roots dating from the early 19th century when at that time the island of Bali enticed tourists that had the unique Balinese cultural experiences at heart. Today, Kuta has many sectors of tourism including cultural tourism, nature tourism, shopping tourism and a distinct surfing history with international competitions. Considering that Kuta District leads Bali in cultural capital and tourism throughout the entire island of Bali, Indonesia, this paper will question: 1) how Kuta can continue to lead cultural tourism and remain dynamic in Bali, Indonesia, yet grow by means of socioeconomic communications 2) how the krama (member of traditional village) living in poverty can implement cultural tourism 3) discuss cultural tourism and joint efforts between larger governmental bodies that oversee sociological propaganda that might: strengthen artistic endeavors, preserve the unique identity of the Balinese people and satisfy tourists that still visit Bali with expectations of experiencing its native, original, highly artistic and cultural atmosphere, original cultural experience and atmosphere of what has become known as the unspoiled Bali of the 19<sup>th</sup> century.

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### 1. Introduction

Tourism has become among the foremost sectors of the economy in Indonesia, and some studies have shown how the sheer power of tourism is so sizable it impacts foreign exchange rates, but certainly the tourism industry in Bali, Indonesia is so great it affects the country's gross national product (GDP). Thus, to closely analyze and

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budget political spending on the tourism industry is essential for strengthening and refining localized and country-wide strategies for finding new innovative methods to create increased revenues by means of focus on Balinese tourism, but as well as a factor into consideration all tourist destinations throughout Indonesia. That is, what is unique to Bali, Indonesia is an ancient culture that mystifies even locals from neighboring islands, and the region of Kuta, Bali, Indonesia – and its connection to the greater scope and uniqueness of cultural capital in the many areas that border Kuta – tell of the preeminence of the mystical island of Bali, Indonesia in the tourism industry. While Bali may be a small island, however, it is by far one of the most sought-after destinations for tourists from all around the world, and its cultural characteristics and big-business marketplaces have already drastically changed the small island since it first drew tourists during the era of the so-called *unspoiled Bali* – a time when only small numbers of Westerners were privy to its unique art, exotic nature and the thrill of the fast-paced Balinese gamelan music. While these early travelers to Bali commanded esoteric teachings and came strictly for the cultural experience of Bali, today, it must be calculated that most tourists that come to regions such as Kuta must be catered for on their own terms of Western enjoyments and satisfaction of the new Balinese experience. Originally, the region known as Kuta was a former fishing district. Yet, Kuta was soon recognized internationally due to the international surfer competitions that first put Kuta on the map during the 1970s-1980s. Now Kuta has transformed beyond just a surfing destination, but a place dominated by all types of tourists, still with its unsurpassable climate for surfing and competitions, but now the tourism is sprawling from Kuta into an even larger landscape of the North and South Districts. As mentioned, this sprawling is a trend the tourism industry combined with the organizational efforts of both government officials and experts in tourism and socioeconomics much come together in joint efforts to analyze societies progress in the local and global economy by continuing to gather data but also by implementing new ideas on how economic activity is simultaneously shaped by social processes.

That is, Kuta encompasses a large area of native sub-districts and villages that feel the effects of tourism all over, and the new economy has especially created the need for a socioeconomic reorganization that will encourage the poor to insist their children go to school, to educate the adults on the significance of education in the modern world, and provide job opportunities for those not yet initiated into the tourism machine, and as mentioned, the urban lives of the villagers have rendered them incapable of developing skills outside of farming that will keep them up to par with the economic changes of the 20<sup>th</sup>-21<sup>st</sup> centuries. Most obviously, since Kuta is the utmost of all major places in Bali for travel throughout the entire island, it is Kuta that must continue to bring socioeconomic disciplines into play, so Kuta will continue to grow and act as a role model for all tourism sprawling throughout Bali island. Thus, despite the massive tourism industry in Kuta and the opportunities that big businesses provide by means of capitalism and typically an advanced degree from the university, certainly, the economy of the government and the think-tank of the socioeconomic employees of the Kuta regions may help with many unemployed Kuta villagers with menial jobs. It is not right that today's economic environment in Bali, Indonesia, has created a noticeable divide between *the haves and the have-nots*. This abstract will detail some ideas as to how to help those living in poverty and also on how to change the mindset of the poor so they understand the value of a modern education in the new world. It is only by empowering each citizen with localized efforts of the village leaders combined with the political forces in power that we can expect to one day assimilate those villagers unable to afford an education and find their places in the ever-expanding tourism industry in Kuta. Indeed, many of today's travelers are still coming to Bali for pure enjoyment of the cultural vacation experience, of course, and in such cases when the poor live in villages with high priests, combined with the *krama* these priests and other cultural leaders have much to offer Westerners seeking to learn from these priests and cultural figures in the sub-districts. Currently this method is not being implicated fully, but organizing these high priests and priestesses and setting up more and more places for Westerners to become fully educated in their ceremonial tradition would surely lead to the Westerners to spending their money in the outskirts, and could manifest a "*win-win situation*" for both tourist and villager. Indeed, this point was made by the Balinese government's own testimony found in Local Regulation Number 3 of 1974 – revised into Local Regulation Number 3 of 1991 concerning Cultural Tourism – has determined Balinese culture as having its soul in the Hindu religion as capital in tourism development. Therefore, within innovative tourism development, ethnic preservation and an increase of communications, mindsets and educational levels between Kuta and its sub-districts and neighboring villages, the cultural practices of the native people in Indonesia could eventually lose its pattern of growth if the sprawling nature of tourism does not take into consideration motives of the early tourists for culture and knowledge, and stir new interests into cultural tourism as a dominant attraction for visiting Bali at this moment and in the future (Prameswari: 2005; Ardika, 2007:74)

As tourism development basis, the social relationship of cultural capital and tourism in the traditional village of Kuta should be more dependent upon the use of marketing techniques such as government propaganda that can be especially crafty at helping to foster an ideology full of healthy competition and diversity. That is, pragmatically oriented propaganda techniques can invite tourists to become more interested in acceptance of tourism industries they did not originally consider before coming to Kuta, and thus they may make cultural ties within the relaxed atmosphere or “island time” by visiting more local museums, traveling longer distances, and staying longer at hotels than the tourists had originally planned. Government propaganda can help tourists become more involved with all of these things, including events in which tourists are able to personally meet or study with the Hindu high-priests and other honorable individuals in the village, as such activities create ties for tourists that will make them want to come back again and again to learn more about the native beliefs and customs. However, according to Abdullah (2006: 16-19; Pendit: 1996: vii), culture is not only a means of guidance that determines a code of conduct in society to be obeyed, but culture may also provide direction into practices related to religiosities, but is also as capital of tourism promotion for interest struggle in having economic benefits upon the tourism market.

This research focuses on the traditional village of Kuta having integrated tourism facilities for facilities addressed to *krama* (member) of traditional village, and an agreement on propaganda symbolism and social measures to preserve tourism-based propaganda that has been successful in the past, including analysis of what symbols and imagery lured tourists to Bali during the very early days of Balinese tourism. (Specific symbols will be discussed in section III, regarding research novelty.) Cultural capital does not fix firmly a meritocracy function for each member of the traditional village of Kuta, but residents of Kuta must discover for themselves the opportunities a capitalistic society brings with it, and the capitalistic interests available by both the tourist with a more Westernized vacation in mind as well as for the tourist attracted to the *unspoiled Bali* or nature and cultural tourism. Within the individual level, on the one side, it can be observed there is some resistance against globalization for the member of a traditional village of Kuta, as to manipulate the ancient symbols for market ideology is a foreign concept – yet on the other side, the reproduction of cultural identity can be done skillfully and will only reinforce those ancient symbols and ideologies. Indeed, certain individuals will always rise above the others, and a greater ‘talent scout’ team could find those individuals and put them to work for the political powers that have the ability to influence vacation pamphlets and mass media. That is, newer and stronger teams of Balinese artists can help Indonesia better mass marketing on many levels: Balinese marketing always needs to always keep in mind tourism from neighboring islands (an aspect of tourism that has no end in sight), and for those Westerners with an appetite for culture, access to Balinese Sanskrit courses must be made readily available in the villages so those culturally minded tourists can communicate with priests, and develop bonds with the villagers. Also, preeminent artists such as those in Kuta District can help find new avenues of propaganda for Balinese and Indonesian global tourism for the world at large. Indeed, although Indonesia is a Muslim country, it has long been recognized that taking interests in other’s spiritual and religious practices can go a long way. Such a maneuver toward greater and wiser use of native, ethnic propaganda will lessen that which dilutes and destroys Balinese culture (too much outside commercialism), but a greater focus on this matter can potentially create leverage to lure the smartest students and diplomats from other countries, as it is no secret that many tourists still come to Bali and Java in hopes to gain entry into the ancient cultures and learn esoteric teachings by great masters who live on these two ancient islands. Thus, to direct market to such individuals – many of which include diplomats and politicians from Europe and the United States of America that have an endless taste for the history and culture of ancient Indonesia – is an advantage Indonesia has over other tourist destination from around the world. Such an attitude from the political elite to specifically cater to the cultural tourism sector could promote a new revival of insider-based commercialism, an open door to a road that will surely be paved with our own interests in regards to greater sustainability and developing the tourism industry. By joining forces with the political power of mass media and the master artists of Bali culture, a whole new world is possible. Arguably, television and movie industries are lacking in talent and political propaganda in Indonesia. But there is no reason for this since our local or native artists from Kuta and other Balinese Districts have mastered the ancient symbolism and the trance-like effects that Balinese arts have on the mind. We Indonesians should seek out and promote such master artists into higher places of power in the world of mass media (television and movie industries) in order to harness their powers of creativity in political realms that could also surely further glorify the public images of our great diplomats. Also, tapping into the creativity of master artists, priests and experts in Balinese and Javanese cultures can give the world something to be truly envious, and the global elite will certainly continue to fall under the spell of Balinese and Javanese wisdom. Yet, this is only by means of

introduction to the abstract, and one idea proposed to help Hindu identity be saved from the dark side of globalization and encourage greater socioeconomic measures for cultural tourism all in the same stroke.

This study will discuss the processes, the factors and the meanings of cultural capital as the tourism development basis concerning how culture of origin is represented and as tourism attraction in traditional villages such as Kuta and its neighboring sub-districts must now focus on the problems of today's concerns, and clarify the problems of existence and non-existence in regards to productivity of cultural capital – as life guidance for natives that struggle with globalist changes and are able to make the adaptation in life into healthy sustainability and the reproductive aspects of culture of origin as well as cultural capital tourism and development basis following new trends into contemporary society, changing due to tourism hegemony.

## 2. Research Methods

The research was conducted using qualitative methods are emic, so that data analysis was done by qualitative descriptive and interpretative. Quantitative data on tangible numbers are used on a limited basis if deemed necessary in the form of a table. The informant is determined purposively and data collection techniques consisting of observation, interview, and literature study. Presentation of the results of research is done informally (narrative) and formally (charts, photographs, and tables), which description is poured into eight chapters using Indonesian.

## 3. Results and Analysis

A traditional village of Kuta on *Tri Hita Karana* (*palemahan*, *pawongan*, *parhyangan*) has cultural capital both intangible and tangible from traditional to contemporary as complementary tourism development basis toward tourism activity. The cultural capital is operationally objectified by nice beaches Westerners may make holiday, but still experience as part the *palemahan* or friendly life attitude, lifestyle in managing village area and its beaches and fishermen, message personal, souvenir sellers, gold artists and Balinese style houses as part of *pawongan*, or, religious traditions concerning ceremonies such as *melasti* (ritual procession) that also occur at beaches such as Kuta. For example, some cultural tourists are familiar with *Tawur kesanga* (purification procession), which is followed by *tabuh rah* (commencing ceremony), and *pengerupukan* (one-day ceremony prior to silence day) followed by *ogoh-ogoh* parade for the sake of *nyepi* (silence day). *Ngembak geni* (the day after silence day ceremony) is followed by the activity of *pasar majalangu*, and *nangluk merana* ceremonies, and in terms of dancing/orchestra, also locals still commemorate the *ngelawang*, *Kuta Carnival*, *penjor* competition, and architecture art such as holy buildings as part of *parhyangan*.

The history of the cultural capital process as tourism development basis of the traditional village of Kuta is inseparable from the arrival of foreigners to the village of Kuta such as Mads Johansen Lange, Tuan Lange and Vannie Walker and K'tut Tantri or Miss Manx. Tuan Lange established coconut plant and opened an export-import company and in 1839. He obtained the trust from *syahbandar* (wholesaler) in Kuta from Kesiman King, Gusti Ngurah Gede Kesiman. Also, K'tut Tantri in the 1930s was the foster child of a king in Bali, established hotel "Swara Segara" where the building of his hotel shows local capital culture. Starting 1960s to 1990s the massive tourism development takes place by the arrival of much capital entrepreneur supported by government policy to develop cultural tourism by approving Bali Local Regulation Number 3 of 1974. *Krama* of the traditional village having friendly, open characters and high tolerant has euphoria as they have big economic benefit from making cultural capital as the tourism development basis.

When the victory of new regime came during the 1980s to 1990s, the Government of Badung regency and PUSKOPAD (The Armed Forces Cooperation Center) entered into a managing unit business of both beach seller and art shops in the traditional village of Kuta. However, *krama* of traditional village felt unhappy under the new regime, and due to lack of peaceful communication and negotiation, what followed was the destruction of the café and tourism facilities at the beach. Under the management of PUSKOPAD, however, the village of Kuta could manage its cultural capital in term of activities at the beach and its own arts hops in 1999. After that when a tragedy of Bali bombing dated 12 October 2002 takes place, *krama* of the village shows cultural capital in handling the effect of this bomb tragedy quickly and spontaneously such as quick in giving assistance to bombing victims and conducts a ritual ceremony to return purity of the area. There is no anarchy or revenge done, although this action is worried by the safety staff. Cultural capital in term of friendly attitude, highly tolerant and creative in doing innovation makes cultural capital of traditional village of Kuta changes from individualism into collectivism, observing the events of Kuta carnival, so the image of the traditional village of Kuta as safe and comfort destination keep on maintaining.

The factors that motivate for cultural capital as tourism development basis in the traditional village of Kuta, such as motivation and the necessity of tourist, tourism hegemonic, the changing of life view of the traditional village, and the image as a global village. Through the existence of motivation and necessity of tourists visiting traditional village of Kuta, *krama* of traditional village involves in tourism services to meet the motivation and demand of these tourists. The history of deconstruction of cultural practices in tourism development shows the breakdown between the potentialities of the socioeconomic synthesis with political powers, where the traditional village of Kuta has symbolic power regarding its cultural capital in theory, however, this theoretical power is not worth much when it is separated from the political relations of tourism hegemony on the basis of capitalist market ideology throughout Indonesia and its authorities. The changing of life view from an agricultural, traditional life into the new, pragmatic accordance that is demanded by the tourism market make this two different ways-of-life a complicated study that must allow for villagers to adapt to cultural capital and practical values of a good education, thereby improving prosperity and tourism development. As a consequence of the successful movement of some traditional agricultural families to move toward the cultural capital, and then bring back foreign money from jobs outside of Indonesia is also a beneficial way for some poor families to have access to a decent standard of life. These Balinese that take jobs on cruise ships, for example, help bring home their paychecks and they feel obligated to share that income with their family and village. In this way, the traditional villagers of Kuta can sometimes merge with the larger global tourism culture, and thus traditional villagers still living in Kuta get the 'trickle down' effect of those that took jobs on cruise ships and other jobs overseas. In this way, global tourism is a phenomenon that can harmonize with local tradition, and when ceremonies seem too sacred to share to those tourists that have not even learned elementary Indonesian language or etiquette, there is nothing wrong with treating such tourists delicately so that it does not overwhelm the proud of *krama*, but rather emphasize for the average tourist public events such as the Kuta Carnival.

The meanings of cultural capital as tourism development basis in the traditional village of Kuta are an innovation of new marketing and propaganda, religious preservation and public ceremonies, the growth of cultural capital and prosperity markers. Competition with global tourism must have innovative meaning and orientation regarding the future, in hopes to continue to keep Kuta the most successful tourist destination in Indonesia and relevant in global context among global tourism. The true Balinese spirit will probably always appear on the surface as a simulacrum for most tourists, and so for those tourists who desire more and more authentic, cultural experiences with the genuine Balinese society, the *krama* should be able to extend deeper ties to Bali culture, to come back again and again. Tourism can be expected to be able to improve the life prosperity of traditional village and even can be expected to help preserve and develop cultural capital at the same time. Indeed, the religious traditional village and the world's race toward globalization may seem at odds with the true, ancient identity of the Indonesian people long before globalization or Westernization. So that is why, in the traditional village of Kuta, one can witness the activities of a member of a traditional village, having a sacred experience like those that lured the original tourists to the island of Bali, but also in accordance with profane tourism activity, such as nightlife, Kuta must continue these markets that are already determined by the fashions of globalization and world culture, and thus a healthy attitude toward modernization must continue to allow for those tourists who will want to mix the material and the non-material lifestyles during their visits. Indeed, post-spirituality phenomenon is seen in ritual procession of traditional village of Kuta, and cultural capital experiences such as art by metamorphosis take place by changing from ritual to theater, such as the ritual procession of *melasti* which is held at the beach and arranged like a performance stage – so it can be seen by tourists as well as conducting activities of sea, sand, and sun. In the middle of this phenomenon, the tourism industry will strengthen the cultural identity and beliefs of the *krama* of traditional village life, and maintain the religious-magic culture that strengthens religiosity feeling, so it appears the term "*cakra yadnya*" to describe harmony of tourism activities with religious activities shall bring a prosperous life for everyone. This phenomenon shows how local, political forces shall continue to safeguard our beaches, as more and more a unity between government and people will strengthen the identity of the traditional village on *Tri Hita Karana* basis.

It is, however, a wise market ideology to put some pressure on tourism hegemony, making sure that prosperity comes to all *krama* of the traditional village in Kuta and other sub-districts with similar needs. Much development in socioeconomics must be made which are not yet fulfilled, and the problem of *krama* needing to be included in the new tourism development, especially cultural tourism may take some time. Nonetheless, socioeconomics has taken the place of older models that fail to contribute to the new market ideology and demands, namely behind the glamor of tourism activities and the density of growth for tourism accommodation, there are still *krama* (member) of the traditional village that resides in poor conditions. Thus, marginalization in

the economic field is due to poverty. Little or no cultural capital is generated when the village misunderstands the all-importance factor that is gained by not being more pro-active and making children attend school. This phenomenon of marginalization is caused by lack of proper education or gaining technical skills are analogized as “*kidang nyirig pangkung*”, or, a deer that runs back into the bank of the valley cannot see well. Such individuals fall victim to the highly competitive atmosphere of the capitalistic world we live in, and thus the negative impacts of modernization or globalization set in. When seen from the existence of *krama* (member) of a traditional village, of course, like everyone, they feel no one should ever be put into positions in which they feel forced to sell their ancestor land, or, sell their house so that they then lack anywhere to live. The poor must also be incorporated into the political system of propaganda so that they too are enticed to get an education so they may buy the things they need and the things they want. Thus, the clever technique must combine tourism revenue so that Indonesia can end poverty, and we can immediately put into place techniques for the *krama* to teach to the poor, so they may develop an understanding of how the world works by means of explaining and glorifying the vast importance of education.

#### 4. Conclusion

Based on research toward cultural capital as tourism development basis in traditional village of Kuta it can be concluded : (1) Cultural capital process as tourism development basis in traditional village of Kuta initiates from the arrival of foreigners in traditional village of Kuta, both the activity of selling and tourism activities, such as Tuan Lange and K'tut Tantri. In 1960s-1990s tourism hegemony is getting stronger and stronger seeing from massive tourism development due to the arrival of big market entrepreneur supported by government policy, by approving Local Regulation of Bali Number 3 of 1974; (2) Factors that motivate cultural capital as tourism development basis in traditional village of Kuta, such as tourists' motivation and necessity, tourism hegemony, changing of live view and image as global village; (3) Cultural capital as tourism development basis in traditional village of Kuta has innovation, religious, cultural preservation, prosperity, and identity political meanings.

#### Research Novelty

The research novelties in this research are as follows:

- a) The process of cultural capital as the tourism development basis in the traditional village of Kuta runs spontaneously, as it is motivated by the attitude of euphoria of *krama* (member) of traditional village accepts tourism in open and creative ones that they feel give some big economic benefits;
- b) The development in any tourism facilities and attitude, as well as the activity of *krama* (member) of a traditional village in the tourism field, become a new society of status symbol, symbolic status as a modern village or global village.
- c) Cultural capital as tourism development basis is symbolized as a *cakra yadnya*, it means cultural practices and tourism activities are believed as holy, like a *cakra* that once set in motion, keeps on running, so the healthy *cakra* is a symbol for the ideal health desired by tourists and Balinese alike. The term of *cakra yadnya* can be implemented into the cultural perspective as a symbol equal to tourism development. Simulacrum phenomenon and post-spirituality appear to escort the tourism industry.
- d) When the Bali bombing tragedy on 12 October 2002, cultural capital is the basis for handling the tragedy of bomb effect. *Krama* (member) of a traditional village in high tolerant and creative to conduct innovation of cultural capital in establishing the image of the traditional village of Kuta as tourism destination such as seen in the ritual procession of *Karipubhaya* and event of Kuta Carnival;
- e) Euphoria period of tourism had become passé after the Bali bombing tragedy, so cultural capital as tourism development basis in the traditional village of Kuta began a slow path back to sustainability. Now Kuta is very prosperous again, but also shows the presence of a growing struggle with poverty, and the necessity to maintain the cultural identity of Kuta and its people since the implementation of resistance of *krama* (member) must also be educated and organized, so that the sub-districts can have more effective communication regarding market ideology and sustainability;
- f) Negative excess of cultural capital as tourism development basis must also be seen from the point of view of *krama* (member) of the traditional village of Kuta who lost cultural capital during market downfalls. This is analogized as “*kidang nyirig pangkung*”, a deer that runs backward on the bank of the valley that cannot see the direction well, and finally, that deer fall into the valley. Like that spooked deer that has run amok so are those who fall victim to the harsh realities of a capitalists' marketplace full of cutthroat competition foreign to many native people;

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- g) The struggle to create hegemony by such methods as propaganda measures for the sake of manipulations upon tourism and to implement sustainable community-based tourism in the traditional village of Kuta takes a long time and need support from all parties like state, market, and society.

**Acknowledgments**


My deep and sincere gratitude were presented to God for having granted us the ability and the opportunity to complete this paper. The authors would also like to thank my friends for their support, their patience, their contribution, and their valuable input so that this paper could be completed. The authors would also thank to I Wayan Suryasa as advisor and co-editor-in-chief of IJCU Journals who has reviewed and approved this study to be published.

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